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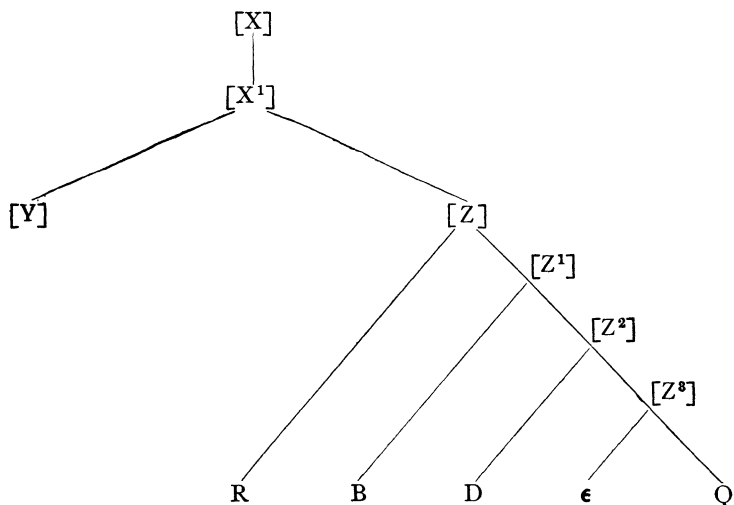
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SUMMARIES OF DISSERTATIONS FOR THE DEGREE  
OF PH.D., 1911-12

FRANCIS HOWARD FOBES.—*De Libris Aliquot Suetonianis.*

ON the basis of critical editions of Suetonius *De Vita Caesarum*, and with the help of essays upon the text of that work, and photographs (lent by Professors Howard and Rand) of the *Galba* in four MSS., this thesis examines the relationships of six MSS. of the "second group," — Regius (Mus. Brit.) 15 C III (R), Parisini 6116, 5802 (B and Q respectively), Dunelmensis C III 18 (D), Cantabrigiensis Kk 5, 24 (ζ), Suessionensis 19 (ε). Lack of readings of ζ and ε make it apparently impossible to draw up with certainty a stemma embracing all six; but the evidence is sufficient to prove the following:



ζ is shown not to be connected with R or B; whether it belongs with D or with [Z³] is not indicated even by the serious transposition in the *Galba*.

Incidentally the thesis tries to determine (1) the age of R D ζ Q (the MSS. available in reproduction); (2) the number of letters to the line in the lost MSS. [X], [X¹], [Z], [Z¹], [Z²], [Z³].

WALTER HOUGHTON FREEMAN. — *De Ovidi Carminum Amatoriorum textus historia quaeritur.*

DURING the last fifty years the feeling among scholars interested in the text tradition of the Amatory Poems of Ovid has been that all the extant manuscripts with the possible exception of those containing the *De Medicamine Faciei Femineae* were derived ultimately from a single early manuscript. In a recent dissertation by Sigmund Tafel entitled *Die Ueberlieferungsgeschichte von Ovids Carmina amatoria, verfolgt bis zum 11. Jahrhundert*, Tübingen, 1910, this manuscript problem was discussed at length, but because of the methods employed no definite results were obtained. Furthermore Tafel's decision to restrict his investigation to manuscripts prior to the XIIth century greatly impaired his work by depriving him of some very important sources.

The present thesis aims at a reconsideration of the manuscript evidence, looking toward a definite determination of the interrelationship of the different families of manuscripts, and a restoration in outline of the common archetype.

The following manuscripts have been given especial attention: Parisinus 8242 (Puteaneus); Parisinus 7311 (Regius); Etonensis BL. 6.5; Guelferbytanus MST. Extrav. 260; Sangallensis 864; Sangallensis 821; Oxoniensis Bodl. F. 4. 32; Bambergensis MV. 18; Monacensis 14809 St. Emmer. g 10; Monacensis 14100 St. Emmer. b. 8; Monacensis 14482 St. Emmer. E 105; Codex Maximi Planudis; Codices used by the correctors of Parisinus 8242 = P<sup>2</sup> and of Parisinus 7311 = R<sup>2</sup>.

Inasmuch as not one of these ninth to thirteenth century manuscripts presents a complete copy of the Amatory Poems but all are either fragmentary or confined in extent to a single work, it was necessary to treat the manuscripts of each poem separately. The following stemmata were obtained.

*Ars Amatoria.* From the archetype (X) a copy (X<sup>1</sup>) was made from which the Bambergensis and two other manuscripts (X<sup>2</sup> and X<sup>3</sup>) were derived. The Regius and Sangallensis 821 were drawn from X<sup>3</sup>.

The Oxoniensis descended from X<sup>2</sup> after that manuscript had been freely vitiated with glosses. The codex used by R<sup>2</sup> was copied directly from the archetype but had been corrupted with many changes in readings before its use in the twelfth century. Its value is confined to *Ars Amatoria*, Book I.

*Remedia Amoris.* The Regius and the Etonensis were both copied from X<sup>8</sup> though the Etonensis is much later than the Regius, and its immediate ancestors were seriously interpolated and glossed. The three Munich manuscripts are copies of one of the vitiated ancestors of the Etonensis.

*Epistulae.* From the archetype (X) two copies were made; X<sup>5</sup> which was used by the twelfth century corrector of the Puteaneus, and X<sup>6</sup>, the immediate ancestor of the Puteaneus. From X<sup>6</sup> was drawn X<sup>7</sup>, ancestor of the Codex of Maximus Planudes; from X<sup>7</sup> came X<sup>8</sup>, parent of Guelferbytanus 260; from X<sup>8</sup> after many further corruptions, the Etonensis.

*Amores.* The codex X<sup>6</sup> formed the source of the Puteaneus and the Sangallensis 864.

In each of these groups the nature of the corruptions of the inferior manuscripts, set forth in numerous corrected lists, indicated the existence of an early commentary on the Amatory Poems. The extent of this commentary can best be seen in the Etonensis and Guelferbytanus codices.

On the basis of these stemmata and the appearance of important lacunae and verse transpositions an attempt was made to restore the form of the archetype (X). The following transpositions: *Epist. XIV* 114 after verse 61 in the Puteaneus and possibly *Rem.* 801/2 after verse 750 in the Regius, pointed to a parent manuscript in which the poems had been written in columns of 26 lines. This unit of 26 lines in the archetype afforded an easy solution for the problem of the loss of *Epistle XVI* 39-144 and *Epistle XXI* 144-248 in the early manuscripts, and definitely indicated the period at which these parts disappeared. Careful computations of the entire number of lines made it appear that the poems had been so arranged in the archetype that the larger divisions doubtless corresponded with the beginnings and endings of quaternions. When the archetype was broken up, a new arrangement of the order of the poems apparently resulted from a chance shift of the quaternions. This seems to be the solution of the different sequence of the poems in the two oldest manuscripts, the Puteaneus and the Regius.

In all the manuscripts of the Epistles prior to the XIV century the following portions do not appear; namely, *Epistle XV* entire and

*Epistle XXI* 13-144. In the Puteaneus *Epistles I-II* 13 are lost. These three very important lacunae indicate that between the archetype and the Puteaneus the manuscript X<sup>6</sup> was written with 22 lines on each page. The missing section in Puteaneus shows that this manuscript was copied from X<sup>6</sup> subsequent to the disappearance of its first three folia, and consequently later than X<sup>7</sup>, the ancestor of the Etonensis. The establishment of the existence of this 22 line manuscript is of especial importance taken in connection with the dispute among scholars about the genuineness of certain epistles, especially *Epistle XV*, tending to show that these disputed portions existed in the archetype and were later copied in X<sup>6</sup> as genuine works of Ovid.

By combining the different stemmata above mentioned it is sought to prove that all our manuscripts are derived from a single archetype, that an approach has been made to solving perplexing problems of the interrelationship of the manuscript families, and that the manuscripts can no longer be used as evidence against the genuineness of certain long-disputed passages.

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ROY MERLE PETERSON. — *De Vaticiniis apud Poetas Graecos.*

THE object of this treatise is to make a comprehensive study of prophecy as a literary commonplace in the ancient world. The introductory chapter is chiefly devoted to a consideration of the peculiar interest taken by the Greeks in the uncertainties of the future as exemplified by passages in their poetry. Next follows a collection of the extant examples of prophecy from Homer to Nonnus, among which are included references to instances in lost works where ancient testimony of their existence has been preserved.

In this historical survey the genuineness of a number of the Homeric examples is defended, attention is called to the importance of prophecy in promoting the unity of a poem, and emphasis is laid upon variations of form especially in the Alexandrian Age. Innovations here, however, are in most cases not the result of Alexandrian originality, but are rather the outgrowth and exaggeration of tendencies already apparent in earlier work.

In the discussion about the kinds of prophecy a distinction is drawn between classifications appropriate for divination as a part of religion

and for the prophecies used by the poets. In the case of the latter a further distinction is made between true prophecy requiring supernatural knowledge and various kinds of spurious prophecy based upon mere probability. In the next chapter the important part played by custom and natural Greek conservatism in moulding the forms of prophecy in definite lines is the subject of discussion. Here the relation between literary prophecy and divination is treated, so as to show how the former in some points kept up with the development of the latter, but in other cases lagged behind it.

This is followed by a treatment of the various uses of prophecy in developing the structure of epic, dramatic, and lyric productions. There is also an examination of the chief themes of prophecy and of the circumstances and psychological situations in which the poet is accustomed to make use of a prediction. Only subjects of the highest importance and seriousness are ordinarily esteemed worthy of the seer's attention, while the prophecies themselves as a rule are delivered in some crisis or period of danger. The dissertation closes with a discussion of the language and manner of expression of prophecy with particular reference to the extent to which it is marked by obscurity.